

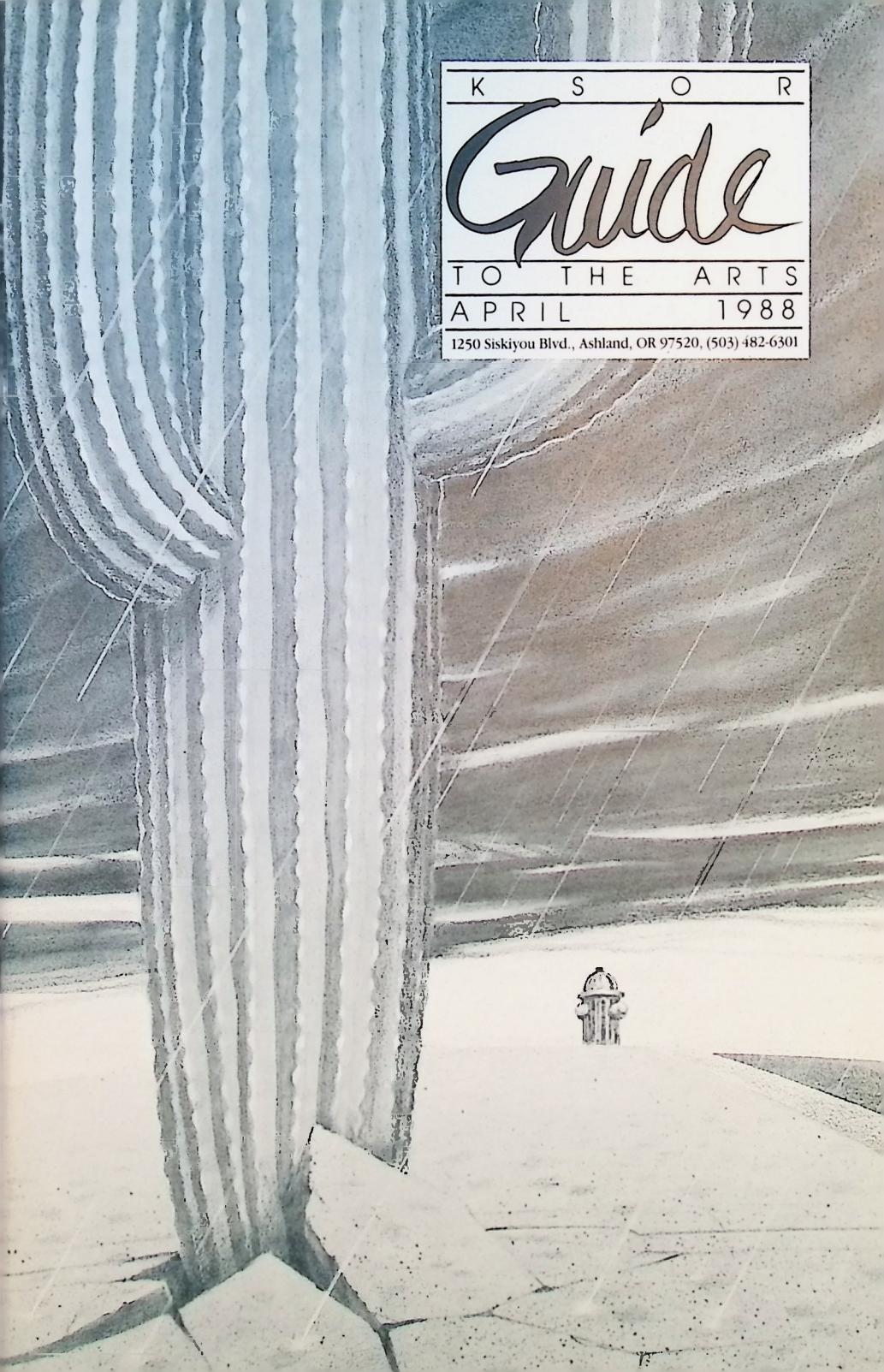
K S O R

# Guide

TO THE ARTS

APRIL 1988

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



# MAKING TRACKS



## The Impact of Railroading in the Rogue Valley

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# Guide

TO THE ARTS  
APRIL 1988

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301

## FEATURES



*Art of Carl Jackson - 14*

## Cover by Michael Lee

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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**FROM THE DIRECTOR'S DESK**

# Changing Channels

One of the most interesting and far-reaching telecommunications issues pending has so far developed with little public scrutiny. The FCC's "must carry" rules for cable TV are being volleyed over the net with greater frequency and force than one would expect in the federal arena.

Text books tell us that cable television was born either in Altoona, Pennsylvania or Astoria, Oregon. As an Oregonian I've always accepted our northern coastal claim. The story goes that in 1949, during television's infancy, a large TV antenna was installed on the hilltops outside Astoria to pick up Portland television and an antenna wire was run down to the homes that shared in the expense of the installation. So cable TV was born to import on-air television into areas which had none of their own.

Over the years cable grew to the point that in the late 60s it became a more consequential broadcasting force. Where originally the FCC had disclaimed jurisdiction over anyone erecting "large antennas", the Commission later asserted concern over the indiscriminate importation of distant television station signals which might erode local stations' ability to serve their communities.

Under this theory New York City television stations could spend more on their programming because they operated in the largest, most lucrative market. Thus, a New York station carried on a distant cable system would tend to attract viewers with its superior programming to the detriment of local stations. To avoid this supposed dilution of localism, the FCC asserted regulatory authority over cable after earlier renouncing it and created elaborate rules to determine which television stations a cable system could, and must, carry.

And thus the "must carry" rules were born. They required that *all* local stations had to be carried on a cable system before any other signals could be imported.

Broadcasters tended to feel abused by these rules since stations were judged to have no ownership rights over their own programming. Cable systems didn't have to pay the stations for the use of their signals. In fact, a "compulsory license" was created under which any local broadcast station's signal was automatically available to cable systems at no cost to the cable operator. Broadcasters felt they were being forced to aid their competition. Cable was still being viewed as a method of extending on-air TV to unserved areas, or of improving signal quality for viewers.

But things started to change in unpredicted ways. More television stations came into existence under FCC regula-

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tions which promoted growth in spectrum use. And the larger number of stations occupied an increasing number of cable system channels. Cable operators also started to build systems which could carry an increasingly large number of channels. And it was to the advantage of cable operators to use that capacity by carrying other services to add incentives for cable subscription.

Starry-eyed visionaries began forecasting a "wired nation" with hundreds of high-quality, highly diverse video services available in every home. A cornucopia of choices always seemed just around the bend, at least to those media prophets. But what actually ensued was a curious role reversal.

The on-air stations came to highly value their cable coverage since cable subscribers tended to take down their on-air rooftop antennas. In fact, some cable systems encouraged the practice by offering to remove them without charge. So without cable carriage the broadcast station would lose access to potential viewers. And as cable subscriptions rose those potential losses became significant.

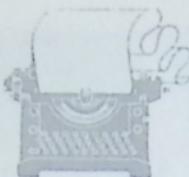
The "super stations" were born, stations whose national presence was almost entirely attributable to cable carriage. And it was the superstation presence which ultimately provoked a lawsuit challenging the constitutionality of the must-carry rules as a first amendment infringement of cable operators' rights.

The stakes were, and are, high — with powerful forces arrayed. Congress has traditionally held strong views on broadcasting both because some members of congress have broadcast ownership interests and because broadcasting is an essential component of federal elections. The Hollywood establishment also has major interests and having a former actor at the federal helm also has some influence.

Suddenly, several years ago the court ruled that must-carry was, as then written, unconstitutional. Broadcasters panicked. Some cable systems did start to drop some local stations. Other local stations thought about paying for cable coverage (which was a curious reversal of the earlier position that cable systems should pay the stations). The compulsory license was still in effect, however, and stations received no income from cable operators for the use of their signals.

Some public television stations' signals were removed from cable systems or moved to less desirable channel assignments. A major controversy occurred in Eugene over one such change.

Then Congress stepped in and ordered a reluctant FCC to write a new version of must-carry which would pass first amendment tests. After all manner of behind-the-scenes efforts to negotiate a "deal" between television stations and



cable operators a compromise was reached and a new must-carry regulation was adopted by the FCC.

Last December that regulation, which hadn't even yet fully gone into effect, was also ruled unconstitutional.

Some newspapers have taken editorial positions on this matter since the subject has been legally framed as a First Amendment issue and journalists tend to be rightly concerned about such matters. And if the programming at issue tended to dwell in the news areas that might be a proper concern. Personally, while I am a more vigorous First Amendment champion than some, I have a little difficulty working up a free speech lather over the relative merits of "Make Room For Daddy" reruns versus "Facts of Life." And let's be frank. This discussion has less attachment to the world of ideas than it does to how the television/cable economy will develop in future years.

Public broadcasting is in a curious position. Unlike commercial stations, public stations *do* actually receive a small payment for the use of their signals by cable systems. The Copyright Royalty Tribunal has annually collected fees from cable operators largely for payment to actors, writers and other creative elements of the video industry. Based upon cable systems' actual carriage of public stations, a small percentage of those fees have been distributed to public stations, although this distribution has been contested by other parties regularly. In KSOR's case we have received about \$500 annually for the past several years.

However, the invalidation of must-carry has thrown public television into a frenzy. Public stations could again be dropped or placed in less desirable dial positions with no guarantee of access to viewers.

It's a curious story. On the one hand the federal government provides grants to build public stations and on the other may be removing their access to viewers or listeners.

The solution requires Solomon-like wisdom. We probably would all be better off had the FCC held to its original hands-off policy in cable television. Then cable would have developed purely in light of market forces. Having asserted jurisdiction and imposed a compulsory license, cable developed in part as a result of those imposed conditions. And so did cable subscribers' own practices, including the removal of their on-air antennas.

A major law passed several years ago removed from local government jurisdiction the opportunity to regulate the cable systems operating in their respective areas. So having substantially influenced the market and having forbidden other governmental influence at the local level, it is awkward for the federal government to simply walk away from the child it helped father.

It's an issue with major consequences. Viewers and listeners who can't receive a public station won't help support it. And requiring viewers to accept cumbersome switching systems that alternate between on-air and cable reception is also no easy solution.

If anything the cable story is a commentary on a major federal agency, the FCC, wandering aimlessly in a thicket of policy and regulation routinely contradicting its own positions and with no clear vision of the social role of the industry it regulates.

Maybe we will in fact become a "wired nation." But if so it may develop largely by default.

— Ronald Kramer  
Director of Broadcast Activities



◀ Student Kent McQuillen edits a taped news story.  
News Director Annie Hoy hosts The Jefferson Daily.



# *A Day In The KSOR Newsroom*



Volunteer Toni Bergene with morning newscasts at 9:00 and 9:30 am.

The sweep-second hand of the clock glides to "12" and a finger presses a green button on the control room cartridge machine. The theme music and a voice begin another broadcast.

"This is the Jefferson Daily. I'm Annie Hoy."

The voice could have come from Caroline Bryan-Sadler, Valerie Ing, or some future host of KSOR's flagship news show. Any one of them would've introduced Toni Bergene, Dawn Nestor, and a host of other students and volunteers who create southern Oregon and northern California's only public radio regional news service.

Only one gets paid, except for a few students earning meager amounts of federal assistance. Others labor for

## *Newsroom*

by Joseph G. Follansbee

photos by Pat Payne



News producer Dawn Nestor in her "office."

college credit. Some bank the experience for a future job. Many work for the love of it.

All call themselves, affectionately, "newsoids."

"Mother newsoid" is News Director Annie Hoy, the only paid person on the news staff. She began her radio career eight years ago as a volunteer producing women's programming at the University of Oregon's public radio station, KWAX.

and then at Lane Community College's public station, KLCC. After building a news department from scratch at the now-defunct Eugene commercial station KRXX, she arrived in Ashland with her husband and two daughters.

In September, 1986, with the help of the station's staff, Hoy began the process of conceiving the daily operation of the KSOR News Department. The birth of KSOR News came in October, 1986, with the station's first morning newscast.

In creating the KSOR News Department, Hoy brought not only her technical expertise and her news gathering experience, but also her commitment to public radio news. Public radio news can take more time for a story; it can focus on people, events and issues often not covered by commercial news: for example, news and features by and for Native Americans, by and for women, and by and for any minority or minority viewpoint.

"We're issue-oriented here," Hoy says. "It's our responsibility to cover things that mainstream broadcasting won't or can't cover."

Hoy recalled President Reagan's speech earlier this year which supported aid to the Nicaraguan Contras. None of the three major television networks carried the speech.

National Public Radio and KSOR did. KSOR's mission includes offering a news alternative. But its close connection with Southern Oregon State College also makes training future broadcasters part of the station's job. Every year, dozens of students go behind microphones to understand and experience the airwaves, either as announcers, or as one of Hoy's newsoids.

Only rarely does she offer a lecture to her students; by and large, she leaves book-teaching to others in SOSC's communications department. She throws her students out in the street, literally, to learn what news gathering is all about.

"You can sit in a classroom and hear lectures, but that will never prepare you for what it's like in the radio business," Hoy says.

SOSC Junior Kent McQuillen, a Rogue Valley native who lives in Central Point, had to learn the hard way the sense of futility many newspeople feel after doing certain kinds of stories. Assigned a "vox pop" (from the Latin *vox populi*, "voice of the people") story, McQuillen went to an Ashland grocery store, coffee shop, and the student union building on campus to record people's thoughts on an upcoming vote on Contra aid in the U.S. Congress.

To his chagrin and frustration, only a tiny minority had an opinion or knew any details about the vote. Most didn't want to say a word.

"I got the feeling they didn't want to talk because they were ashamed they didn't know anything," he says.

"It's my job to tell them about the issues," he says. "I ask them to 'please care about this.'"

But McQuillen hasn't let the experience turn him into a cynic, at least not yet. He'll continue working as many as 12 hours a week in the newsroom to earn college credit.

"Overall, I've managed to learn from my mistakes. It's trial and error," he says. "I think I'm successful at it so far."

Does he see radio in his future? Perhaps. He says his assignments in his print journalism class tend to turn out like radio writing, a quite different style.

Hoy's biggest payoff as a teacher comes when she sees students struggling with a concept and coming out improved.

"Any ray of hope is the thing that keeps me going," she says.

While all the newsoids learn something about radio during their tenure, not all are students in the technical sense. Many come to the newsroom for the radio experience; perhaps as an addition for a resume, or for the sheer enjoyment, and, yes, excitement of telling thousands of people over thousands of square miles what in the world happened today.

Toni Bergene of Ashland brings her enthusiasm to KSOR in the morning, when she does some of the 9:00 and 9:30 a.m. newscasts, and in the evening, when she looks over the next day's stories.



*Producer and Jefferson Daily host Caroline Bryan-Sadler nears deadline.*



*Tony Dunne prepares for a story production.*



*Student Mark McKay writes a news script.*

She comes in four days a week.

Bergene moved to Ashland from Montana with her husband in October 1985, but soon grew a bit lonesome. She missed her work as representative for the 41st District in Montana's state House of Representatives. She volunteered for a time in a local political campaign, but found an urge to learn more about communications.

She took an introduction to journalism class at SOSC and rediscovered her long-time interest in radio. She remembered how, as a child, she listened to radio shows that made her mind's eye see visions of *The Shadow*, *The Lone Ranger*, *Jack Benny*, and others.

"I came from the *Amos and Andy* era," she says.



*Chief Student Announcer Valerie Ing with the Jefferson Daily newscast.*

She walked into the newsroom at KSOR one day in October 1986, and presented herself to Hoy. Within a short time, Bergene typed out her own radio copy and used the various kinds of equipment. Several months later, she read news live on the air.

Bergene enjoys politics and discussing the events that affect everyone's life in one way or another.

"KSOR keeps me in the swim of the news," she says.

Volunteer Ted Lawson says thinking about the news keeps his mind up to par, but how anybody's brain can work as early as his does, the Lord only knows! Lawson rises at 3:30 a.m. five days a week to bring KSOR listeners the first notes of music and the first words of local news.

At 4:30 a.m., he arrives at the station, in SOSC's Central Hall, switches on the lights, then performs a critical task.

"I make the coffee," he says.

He turns on the transmitter, signs the logbooks, and begins recording NPR's *Morning Edition* off the satellite. He chooses music for sign-on ("I like something upbeat"); and "clears the wire" — takes the overnight news from the Associated Press of the wire machine.

Lawson goes through the reams of printed pages and cuts out the weather forecasts for Howard LaMere, who hosts *Morning Edition* and *Ante Meridian*. Lawson then spends an hour reading the morning wire copy, looking over the

previous day's wire copy, and reviewing stories researched by KSOR newsoids. Those stories may include recorded quotes on tape.

From all this material, Lawson selects the morning's news. He has only eight minutes to tell listeners about the important events of the preceding 24 hours. He leaves many stories unread because of lack of time.

Lawson's experience in broadcasting goes back 20 years to the Air Force and his service in Southeast Asia. Today, he works in the marketing department of a Medford company. He enjoys the recognition of friends who tell him about the sound of his voice on their radios.



*Stacy Markle transfers a news story to a cartridge tape.*



*Annie Hoy discusses a news story with Tom Espinosa.*



*Paul Dineen times a news report.*



*Morning news announcer Ted Lawson.*

He also enjoys KSOR.

"The people at KSOR are just phenomenal," he says.

As the day progresses, other newsoids arrive to help out. Dawn Nestor, a 1987 graduate of SOSC, comes in when she's not working as a cocktail waitress in Medford. She'll do a feature story today. She calls or meets with various sources and records their facts and opinions on tape.

After choosing the "actualities," the taped quotes she'll use in the story, she writes a script from her notes. Going into one of the three recording studios with her script and actualities arranged in the correct order, she "voices" her story, interspersing her recording with actualities as the script calls for them.

Once done recording, she takes a grease pencil and marks directly on the tape the mistakes she'll edit out. The tape's the same color, but about twice as wide as tape in a music cassette. Putting it in a special holder, she makes a diagonal slice through the tape with a single-edge razor blade. Making another slice in a different place, she removes the mistake.

Placing the two cut ends of her tape together, she binds them with adhesive editing tape. After several edits, she presents the four-minute story to Caroline Bryan-Sadler, host of the day's *Jefferson Daily*. The story took as little as three hours, or as long as a week, to produce.

A veteran of more than a year of radio reporting, Dawn works at KSOR for the experience. She gets no money. At home, she hones her radio voice by reading the *Christian Science Monitor* out loud. She'd like to find a paying job in broadcasting, but she can't decide whether to go for radio or television.

"I know TV will give me more money, but I love radio," she says. "There's just something about it . . ."

As the clock reads 3 p.m., then 3:30, then 4, panic sets in. Deadline's coming; 4:30. Newsoids scramble around, tossing stories out, editing breaking news just off the wire. The "reader," the person reading the eight-minute summary of the day's events, thumbs through the

copy, estimating the number of seconds each story will take. The reader makes sure the quotes on the various tapes are "cued" to their beginning.

Bryan-Sadler prints out the show's script from the aging Apple computer and collects the evening weather forecast and the national and international headlines from the AP machine. In the control room, from which the program is broadcast, she searches through phonograph records and compact disc recordings for music that acts as a "bridge" between the show's elements.

A sophomore at SOSC, Bryan-Sadler has a different perspective compared to many other radio people. While most come from journalism or communication points-of-view, she comes from a dramatic point-of-view. Bryan-Sadler studied with San Francisco director George Coates and performed with his avant-garde theater group.

Two winters ago, Bryan-Sadler used her improvisation training when she called in *ad lib* ski reports from Donner Summit, California, to California and Nevada radio stations. That experience helps her at KSOR, not only in the newsroom, but in her work as host of *Possible Musics* on Sunday nights. Her dramatic training makes her more aware of radio's unique spontaneity.

"If you hear of a story, you can have it on the air in thirty seconds," she says. "It's not like television, where you have to depend on getting video."

Back in the control room, one of the newsoids places Nestor's feature on one of the two reel-to-reel tape decks in the control room. On the other goes a second feature that arrived by satellite earlier in the week.

Another newsoid sets up tape in a separate studio to record the *Daily* for rebroadcast at 6:30 p.m. over KSMF.

Bryan-Sadler calls in the news reader and they both don headphones, so they can hear the true sound of their own voices. The news reader takes a deep breath. Bryan-Sadler watches the sweep-second hand on the clock as it climbs to its peak.

"It's 4:30. This is *The Jefferson Daily*."

# ■ ■ **Unsung Hero Calls For Arts, Business Unity On South Coast**

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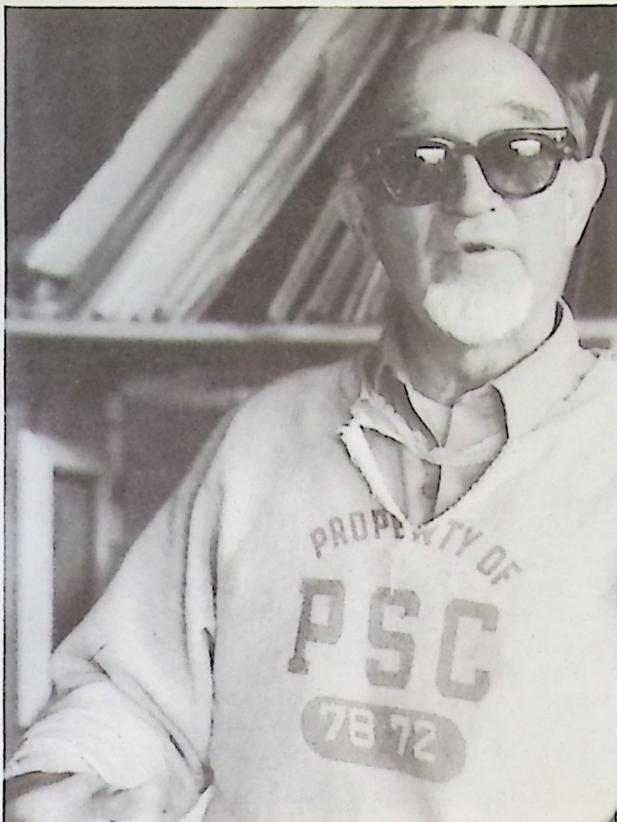
**by Mary Largess Lee**

There is a Pablo Picasso drawing hanging in Bob Simons' living room in Gold Beach. It's a simple line drawing of a young girl, and most people would probably overlook it, especially hung as it is among bright watercolors of geraniums and dramatic oil seascapes. But Simons points it out and says, "I try to stand and look at that for a few minutes every day."

I had to pause and admire it, too. Later I realized that is precisely Bob Simons' role: to make people pause and take a good hard look at the state of the arts in Curry County. Though Simons is a gentle, soft-spoken man, as understated as that Picasso drawing, he is a driving force behind the South Coast's attempt to make a name for itself as an arts center.

It's not an easy job. Last year, Simons says, he came within "the width of a cigarette paper" to quitting his efforts on behalf of the arts community. And this year, after two terms, he is giving up his co-chairmanship of the South Coast Council for the Arts and Humanities. But he remains philosophical about the state of the arts in Curry County.

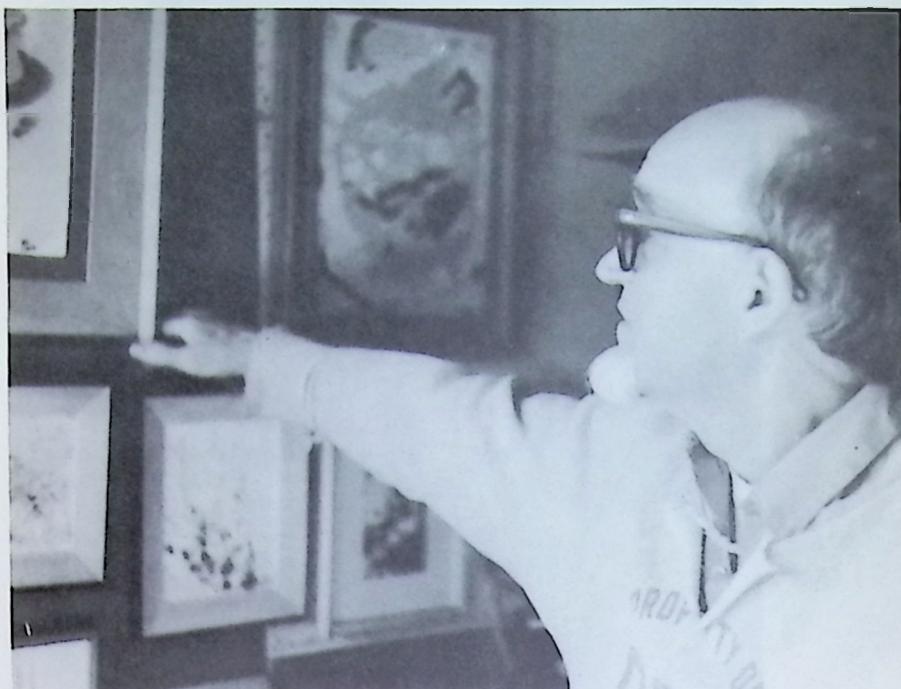
"It's the same everywhere: New York, Seattle, Denver. Each community within the larger community has to work together — arts, church groups, business, government, chambers of commerce — in order to have economic stability." The difference between large cities and the small towns in the South Coast, says Simons, is simply that here we need to realize that "no one can do it alone."



Tight budgets of the Oregon economy in general and the sparse population of the South Coast in particular make support for the arts especially difficult to drum up. But Simons feels that the arts must be seen as a boon to business, not as its competitor. After all, he says, business leaders and artists have the same goal. "We want to get people to stay over for a few days instead of just stopping to sleep here and heading out in the morning."

So Simons' strategy is geared not just towards organizing the arts community itself, but to bringing diverse interest groups together. He has begun attending city and county budget meetings to assure that a spokesman for the arts is present when available money is being allotted. He also is planning to appear at business and service club meetings as a representative of the arts community. Simons is optimistic about his new approach. "I think the whole county is on the upswing," he says. "Each group is working more closely together with each other."

"There is great potential on this coast," adds Simons, "to make this an important art area." He compares it to the central and north coast areas of Oregon, which have succeeded in becoming meccas for inland artists, arts enthusiasts — and the resultant tourists. The South Coast's sparse population and lack of proximity to urban areas could be part of its allure. "This area could be one of the showplaces on the Pacific Coast," Simons predicts.



It is this vision of future possibilities that has driven Bob Simons to be a champion of the arts in Curry County since moving here from Eugene in 1971. He called the first organizational meeting of local artists through an ad in the paper in 1973. That initial group of 25 or 30 artists and arts advocates formed Curry Arts, an independent group which continues to hold monthly meetings in Gold Beach to focus on local concerns.

One problem that has long plagued the Gold Beach group is the lack of a central art center. There is no established site to serve as gallery, a place for meetings and classes, a building for the arts community to call its own. Curry Arts now meets in a room at the county fairgrounds. Other South Coast communities have or are developing plans for art centers, sometimes in conjunction with other community needs. The Humbug Mountain Committee in Port Orford is working with city officials to improve the existing community building to serve arts and recreation.

But plans in Gold Beach are on hold. There was an art center here once. Curry Arts opened a gallery and art center in March, 1986, in a storefront on Highway 101 where the traffic slows to 30 miles per hour. The group's membership doubled as artists jostled to nab the mythological Expo traffic that everyone in Oregon was counting on that summer. The surge in travelers never hit, and the rent was too steep to meet, so by December of that year the center had closed.

Bob Simons still sees a need for an art center and community gallery in Gold Beach. "Here's the problem, and it's the same everywhere: you need to bring the visual arts to the community and you need to bring the community to the visual arts."

Curry County's three cities, Brookings/ Harbor, Gold Beach and Port Orford, are working more closely together to increase the visibility of the arts on the South Coast. Currently, an "Art in City Hall" show is rotating among the three cities as well as Crescent City, California. Fifteen paintings by local artists are first shown for a month in their home town, then travel to the next city.

Regional coordinating efforts are usually handled by the South Coast Council for the Arts and Humanities (SCCAH), based in Coos Bay. Working in conjunction with the Coos-Curry Council of Governments, SCCAH channels information and money from the federal and state level down into the local arts agencies. In Curry County, these local affiliates are the Humbug Mountain Committee in Port Orford, Central Curry Council for Arts and Humanities in Gold Beach, and the Brookings Area Council for the Arts.

One of the South Coast Council's programs which receives consistent state support is the artists-in-education program. Currently the state subsidizes half the pay for an artist's one-day or one-week residency in local school districts. For a town like Brookings, which has had to cut its art program in district budget-slashing measures, this allows art education to continue in the schools. Parent and teacher interest in the artist-in-education program has soared on the South Coast, and the money earmarked for next year's program has been doubled. The council hopes to be able to underwrite full-year residencies in the future.

The South Coast Council is Curry County's link to another organization that is working to unite tourism, business and the arts to boost the state's economy: the Oregon Arts Commission. And the OAC is very interested in the state of the arts in Curry County. As Bob Simons says of the leadership of the OAC, "They know us." How the South Coast pulls together the "communities within the community" may be a very accurate barometer of the role the arts will play in helping stabilize the state's economy.

As an arts advocate, Bob Simons has dedicated most of his life to bringing art to his community. "He is the unsung hero of the arts in Curry County," says one local artist. But Simons has also spent many hours at the easel himself. His studio is lined with paintings in every medium, in every theme, from abstract color studies to surreal fantasies to collages of driftwood and beach grass. Inspired by his wife Florence, a well-respected watercolorist, Simons has not stopped painting since they met over 24 years ago. He sees life without art, without "learning to see," as life without meaning.

Though Simons is passionate about the importance of art, he is somewhat disparaging of his own work. "I'm no top-flight artist," he says with a wave of his hand. "To do that you have to work at it for hours every day. And I can't do that."

Simons spends his hours, already stretched very thin, from typewriter to telephone to trips up and down Highway 101 for meetings, art classes and art shows. He and Florence walk every morning and he still paints. But most of his time is dedicated to grinding away the obstacles that prevent the arts from being a vital force in Curry County's struggling economy.

"And by arts, I mean, music, dance, theatre, literature, as well as visual arts," he is quick to explain. So what kept him a cigarette paper's width away from giving up the fight? He doesn't even pause before answering.

"Because I believe in it so much."

*Mary Largess Lee writes and lives in Gold Beach.*



# VISUAL AMBIGUITY: *The Art of Carl Jackson*

by Kathleen Davis

An easy smile and piercing blue eyes express Carl Jackson's welcome as I enter his home and studio on Roxy Ann Mountain. Johnson's work will be shown at both On The Wall and Hanson Howard galleries in April and this visit was an opportunity to have a preview of what will be visually challenging and innovative shows.

Jackson leads me away from the stunning view of the Rogue Valley to a high-ceilinged, white-walled studio. North light pours in on completed works, works in progress, black and white drawings, oils, photos of works sold — altogether a rich environment for discussing Jackson's philosophy of art.

What fascinates Jackson is art that intensifies incongruity, art that encourages visual ambiguity, or that celebrates the surprising. This view can be sometimes tragic (Lear's homelessness) and sometimes comic (Klinger's transvestitism in *MASH*). Both tragic and comic possibilities are also available in Jackson's work. Some of the witty combinations of unlikely shapes or subjects are pure fun; even his own titles encourage us to chuckle: "Young Colonel Sanders' Memorial Poolside Antics," or

"The Agony of Defeat Caused by the March of Progress." Other works, however, cause the viewer to confront some painful or agonizing realities that one might choose not to recognize.

Jackson's concern with man's capacity for self-destruction is eloquently phrased in a personal statement he shares with me in his studio:

"[Man's] basic egocentricity and insidious propensity for self-delusion have conspired to insure that imbalance and inequity have never been corrected until their consequences have become intolerable . . . Many apparently inexorable processes threaten to overload the physical limits of the planet . . . The mass neurosis attendant on the growing awareness of this "end game" we are playing is the subject of my art."

Indeed, Jackson's awareness of technology's power arises from personal knowledge. He is a graduate of the United States Naval Academy and he served in the nuclear powered submarine program before choosing to pursue a career in art. Jackson's five years in the Navy were a time when, he says, his "personal value system underwent a massive reordering." After leaving the



Navy in 1970, Jackson entered the Rhode Island School of Design, graduating in 1973. He then studied drawing in New York with George Gillson, and, in 1975, took a position as Director of the Sharon Arts Center, a small, non-profit arts center in rural New Hampshire. He stayed with the Center for two years, quitting in order to pursue his art full-time. Jackson's presence in the Rogue Valley, though, is attributable to his wife's career. Beverly Jackson is the publisher of *The Mail Tribune*.

Earlier in his career, Jackson's work was all black and white, and only in the past two years has he begun to work in color as well. The added dimension of color, he says, gives yet another way to show that "shapes can be connected in new ways," subtly heightening and making more complex the possibility of ambiguity in his paintings. His attention to detail and his art's display of the classicist's love for balance and form seem to be lingering witnesses to the engineer's training; nevertheless the formal elements of his art are secondary to the imaginative fantasies which grow on the canvas. Relationships between form, color, light, volume, or void are explored in all his works. Surprising juxtapositions of the human form with purely non-literal content add to the complexity of these works.

The viewer's mind wants to organize space, color, and form, and because of this, Jackson declares, the viewer "will look for relationships that might not appear at first glance. Jackson's awareness of and respect for his potential audience also leads him to produce art that urges the viewer both toward and away from the canvas. Ambiguity is again at work when one perceives the work differently from 20 feet than he or she

would from, say, 10 inches. This invitation to move into and away from the canvas implies, too, a growing relationship with the work of art.

Carl Jackson seems intensely interested in art as communication rather than art as an impersonal, technical, or self-fulfilling phenomenon. He expresses part of that message in an introduction he wrote to one of his shows:

"So much of what we really see or feel or imagine is suppressed or stored away never to be spoken or even analyzed at a conscious cognitive level. We especially tend to suppress the unpleasant in life. This tendency, coupled with the necessity for living by acceptable social standards, inhibits imagination.

"But, there is an almost irresistible human attraction for details: examining the unfamiliar is an important (I think instinctive) way in which we learn about the world . . . Ideally, once involved, the viewer is confronted with a complex approach-avoidance emotional trauma arising from the need to collate details while simultaneously evading the implicit connotation of the image. If the mental confrontation occurs, then these pictures begin to succeed.

"They mean what you think they mean, or what you are afraid to think they mean."

Viewers who take the time to visit either the On The Wall or Hanson Howard galleries during April will have a treat. Jackson's work is clearly not only an attempt to communicate a new version of reality to us but also an invitation to include the viewer in experiencing that new and fresh perception of what he has seen.

*Kathleen Davis is a regular contributor to The Guide.*



# Paganini and the Stradivarius

by Barbara Ryberg

Excerpted from *The Strad*, Vol. 93, No. 1110.

Paganini owned an important collection of stringed instruments, including 11 Strads, two Amatis and four Guarnerius'. His favorite, the 1742 Guarnerius, he bequeathed to his native Genoa: "Lego il mio violino alla città di Genova onde sia per perpetuamente conservato." The Guarnerius is rarely heard, but a quartet from the Strads is in constant use and has become known as the "Paganini Quartet."

Paganini is reputed to have remarked, "Stradivari only used the wood of trees on which nightingales had sung." He certainly liked the sound of the Cremonese masters, proclaiming of his 1724 Strad, "This violin has a tone as big as a double bass, never will I part with it

as long as I live." Berlioz's *Harold in Italy* was written expressly for the 1731 viola, the composer reported in his *Memoirs*. "Paganini came to see me and said that he had no music for it. Would I write him a solo?"

The instruments were separated and knew many owners, but in the 1940s Emil Herrmann, after some 25 years of detective work, reassembled the "Paganini Quartet." In 1946, the set was purchased by Mrs. Anna E. Clark, who bequeathed it to the Corcoran Gallery of Art, Washington, D.C. The Strads are now on loan to the Cleveland Quartet. (The Anna Clark bequest also brought the Corcoran a matched Amati set; this is now with the Tokyo Quartet.)

It was Paul Katz of the Cleveland Quartet who approached restorer Rene Morel of Jacques Francais Rare Violins,



*The Cleveland Quartet*

to put the set into top condition, once it was agreed by the Corcoran that the Cleveland Quartet were to be given the Paganini set.

"The first thing was testing the four instruments to analyse the potential of each and then to place them in a quartet — which should be the first violin and which the second," said Mr. Morel. "I also wanted to know the musicians. The presence of the player with his chosen instruments helps develop an interaction between the instrument, the player and the restorer and helps him (the restorer) get a better focus on the sound possibilities. It was then agreed that the 1724 violin should be the first violin."

Morel handled the task in two stages. "Let me start with the 1724 violin. After the new post and bridge was installed, the sound was good but the proportions seemed awry. Donald Weilerstein who

was playing on it, encountered some discomfort. In the second stage I repaired the scroll and did a new neck graft to restore the proper measures. On the 1692 violin I fitted a new post and bridge but it was not enough. The sound of the G string, though quite beautiful, seemed to be missing a core or centre to the sound. So in the second stage we restored the shoulder ribs. The violin needed a better sound so I decided on a new bass bar. I also reset the neck and replaced the fingerboard. The violin then sounded good. It has an extremely warm quality." Morel considers the 1724 violin to be in a very good state of preservation, with a golden, silky tone and good projection. But the viola is in the best preserved condition. "It sounded magnificent and all it needed was some retouching and cleaning."

"The cello needed a new fingerboard, and the neck had to be reset in order to diminish the pressure on the top and open up the sound. A new post and bridge helped a great deal; however, the response was still missing. It was in the second stage, with the top off, that we discovered the graduation of the back was very thin. A new bass bar gave more core to the sound and some new edges were fitted where the originals were worn down. Paul Katz is very happy with the sound. The overall condition of the cello is good. "I think it is a very fortunate coincidence that these instruments are in the hands of great artists. The sound will improve yet, by being played for the enjoyment of the public."

The Cleveland Quartet came into these instruments early in 1982. A highly charged quartet, the Cleveland consists today of Donald Weilerstein and Peter Salaff, violins. Atar Arad, viola, and Paul Katz, cello. Of their association with such superb instruments, Weilerstein says, "Working with different people, and with different instruments is exciting. Instruments become people as well. You learn their idiosyncrasies and their moods. String quartet playing is an adventure, now even more exciting because of these Strads."

"A great instrument has more to discover. Don has a 1723 Strad which he has been playing for ten years and he has still something to say," said Salaff. Arad observed, "I think there is an interchange between the instrument and the player. The player has to know the instrument and the instrument in its way begins to know the player."

Katz intervened, "Rene Morel believes the sound of a particular instrument, its character, and its personality are strongly connected with the people who play it. He thinks that over a period of years a fine player actually changes the instrument's sound by the way he makes it vibrate, the way he pulls the sound, whether he is playing over the strings with a fast bow speed, whether he wants a deep sound or a surface sound. In its turn the instrument learns to vibrate in a particular way after a number of years. There is an interaction between instrument and player. The greater the

instrument, the more you have to use your instincts.

Arad, whose own instrument is an Amati, finds it an enriching experience to get to learn two different instruments. "The Strad has a polished sound. You generally use more and faster bow in order to throw the sound at a distance. On the Amati you have to concentrate the sound and make sure you find the focal point. I believe that everyone has the type of instrument that matches the person who is playing it. I feel very much at home playing the Stradivarius. I felt this within the first few days. But playing my Amati, which I bought in 1981, I still have a lot to learn."

We turned to Katz's 1936 cello. "This cello is 67 years younger than my Andreas Guarnerius. I would characterize it similarly to the way Aty just described his Amati and the Strad, but it is slightly difficult to tell since I have only had the cello for about two weeks. It has more ring, more overtones and more sheen to the sound compared to the 1669 Guarnerius, which has a guttier sound. What enthralls me about the Strad is that there is something so buttery about it. To play on the A string of this instrument is a new experience. This one sounds so smooth and so expressive."

Salaff, who has the 1692 Strad and until now used a Guadagnini, said that, "the sound of the Guadagnini matched the quartet exceptionally well; for the second violin part it gave tremendous support. I find the Strad is a wonderful instrument but it has different qualities. It has a wonderful sheen in the sound and has a tremendous edge too. It will work well as the second violin and this edge will give an inner balance to the quartet."

Through their growing interaction the Cleveland Quartet and its instruments will make music that will do proud to Antonio Stradivari, Nicolo Paganini, Rene Morel, Emil Hermann, and above all to the late Mrs. Anna E. Clark through her bequest to the Corcoran Gallery of Art.

**The Cleveland Quartet performs on the Paganini Strads, Saturday, April 30, 8:00 p.m., Music Recital Hall, SOSC.**

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KSOR GUIDE/APP

**Mixed Company Presents**  
**"Girl Talk"**

Kent Harrison



*Dori Appel and Carolyn Myers in Girl Talk*



Helga Molley

*Michael O'Roarke and Katie Heflin in Climbing the Bonsai by Dori Appel*

## by Barbara Ryberg

Mixed Company, Ashland's boisterous and daring theatrical group with a definite feminist consciousness, is gearing up for another production, "Girl Talk," to be staged at Positively 4th Street in April.

In preparing material for "Girl Talk," that phenomenon which occurs when two good friends sit down and talk together, company founders Dori Appel and Carolyn Myers, were surprised to discover an absence of dramatic material on the subject. Undaunted, Appel, clinical psychologist, writer and actor, along with Myers, actor and writer, set about to write five of the seven sketches to be presented, detailing the complexities of close female friendship.

Their comic dramatizations cover topics such as the biological time clock in "Tick-Tock" when a woman in her late thirties calls on a friend to help her through her crisis. "Grace under Pressure," is about a woman facing the problem of losing her husband to her best friend. Another comic, and poignant sketch, "Wobblies," traces two octogenarian life-long friends' efforts to escape from a convalescent home, while yet another explores the way a friendship changes when one friend arrives at adulthood ahead of the other.

In two historical pieces, the authors evoke a moment in the famous friendship between Gertrude Stein and

Alice B. Toklas, as well as the true story of two nineteenth century women who chose to live on the Klamath River among the Karok Indians.

Appel and Myers founded Mixed Company in 1984. Since that time the company's reputation has spread nationwide, with appearances on both coasts to solid critical review. In addition, both Appel and Myers, who write most of their material, were selected as the Northwest representatives to the National Festival of Women in Theatre in Boston in 1986.

Mixed Company has a commitment to present "original works of social and feminist importance," even if that means writing them. Both founders have, besides extensive experience in theatre, published dramatic and literary works, the most recent being Myers' play, *Dos Lesbos*, and Appel's forthcoming production of her new play, *Fun House Mirror*. Of their collaboration they explain that they "choose subject together, but write separately."

Those who have experienced the theatre of Mixed Company know it to be strong in its social awareness — strong enough to laugh without being too strong to cry.

**"Girl Talk," is presented by  
Mixed Company April 8, 9, 15 and 16  
at Positively 4th Street, Ashland.  
Play time is 8:00 p.m. Tickets available  
at Bloomsbury Books and at the door.**

# PROGRAMS & SPECIALS AT A GLANCE



**Speaking for Everyman: Ian McKellen**  
**Shakespeare's Birthday**, a two-hour  
 featuring the renowned Shakespeare  
 Saturday, April 23 at 1:00 pm.

**The Lyric Opera of Chicago** returns  
 nine-week season beginning Saturday  
 at 11:00 am with a performance of *Monte  
 Marriage of Figaro*.

**Blandings**, a new P.G. Wodehouse radio  
 series from the BBC, airs Mondays at  
 beginning April 4.

**The Kronos Quartet** visit St. Paul Sunday  
 Sunday, April 17 at 9:30 am.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSC
11:00 High Performance	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Los Philh
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	4:00 Fres
2:00 Santa Fe Chamber Festival	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jeff
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All T Con
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Mus
6:00 The Folk Show	9:00 Dead Souls	9:00 Ruby	9:00 Vinta
8:00 Sing Out's Songbag	9:30 Blandings	What Ho! Jeeves (Beg. Apr. 19)	9:30 Paul
9:00 Possible Musics including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	9:30 Doc Savage Radioarcade (Beg. Apr. 19)	10:00 Ask
	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:02 Sidr On R
		10:02 Post Meridian (Jazz)	11:00 Post (Jaz

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... drama  
9:30 pm

... Morning

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**KSOR/KSMF's Spring Marathon** begins Monday, April 4 at 5:00 am. Call in your pledge early and help make this marathon a short, sweet success!

Today	Thursday	Friday	Saturday
ing Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
Los Angeles Symphony	2:00 Music From Europe	1:30 San Francisco Symphony	Lyric Opera (Beg. Apr. 30)
Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:00 Tonight At Carnegie Hall
on Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
ings llered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
u Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 Mountain Stage
Radio	9:00 Le Show	8:00 New York Philharmonic	8:00 A Prairie Home Companion
emple	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
Science	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
cord	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
Meridian			

# Sunday

by date denotes composer's birthday

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

## 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

## 9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

### KSMF 89.1 / Rogue Valley

#### 9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

## 9:30 am St. Paul Sunday Morning

**Apr 3** This special Easter program features Bill McGlaughlin conducting the Kansas City Symphony in works by Haydn, Poulenc, Stravinsky, and Beethoven.

**Apr 10** The Duo Geminiani (harpsichordist Elizabeth Wright and violinist Stanley Ritchie) performs sonatas by Bach, Frescobaldi, Leclair, Biagio Marini, and Giovanni Battista Fontana.

**Apr 17** The Kronos Quartet performs a diverse program of music by Astor Piazzolla, Kevin Volans, Peter Sculthorpe, Arvo Part, Philip Glass, and Bill Evans.

**Apr 24** Chamber Music from Oberlin performs music by Mozart and Devienne.

## 11:00 am High Performance

A new, innovative look at musical performance, featuring the world's greatest artists. Hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

**Apr 3** Andre Previn leads members of the Los Angeles Philharmonic in a concert of chamber music, including the *Trockne Blumen* Variations for Flute and Piano, by Schubert; and Beethoven's Quintet in E-flat for Piano and Winds, Op. 16.

**Apr 10** The great jazz singer Bobby McFerrin performs a concert of his unique a capella improvisations.

**Apr 17** To celebrate Australia's bicentennial, the Australian Chamber Orchestra is touring the U.S. This concert, recorded in Los Angeles, features Bartok's Divertimento for Strings.

**Apr 24** Pianist Emanuel Ax performs a recital of works by Brahms and Chopin.

## 12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

**Apr 3** Erich Leinsdorf conducts excerpts from Mussorgsky's opera, *Khovanshchina*; the Four Sea Interludes from Britten's opera *Peter Grimes*; and excerpts from Wagner's opera, *Parsifal*.

## Apr 10 Marathon

## Apr 17 Marathon

**Apr 24** This gala concert, held to celebrate Sir Georg Solti's 75th birthday, features music by John Corigliano, Johann Strauss, Verdi, Mozart, and Richard Strauss, and such stars as Placido Domingo, Kiri Te Kanawa, and Murray Perahia.

## 2:00 pm The Santa Fe Chamber Music Festival

Another broadcast season from this world-renowned chamber music festival, held every summer in Santa Fe.

**Apr 3** Violinist Mark Lubotsky, cellist Timothy Eddy and pianist Alicia Schachter perform Beethoven's Trio in C minor, Op. 1, No. 3. Also on the program are *New Memories*, by Tobias Picker; and the Piano Quintet in F Minor, Op. 34, by Brahms.

## Apr 10 Marathon

## Apr 17 Marathon

**Mar 24** This program includes *The Mask of the Red Death*, for String Quartet and Harp, by Andre Caplet; as well as works by Ned Rorem, Haydn, Ives, and Franck.



Eric Chaffey helps mail renewal letters.

#### 4:00 pm **New Dimensions**

New Dimensions explores the myriad ways in which the world is changing, through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland, and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**Apr 3 New Thinking with Patricia Sun.** During recent years, Sun has traveled extensively in the Soviet Union, and in this program she discusses her approach to helping us see the Russians more clearly as fellow citizens of the planet.

**Apr 10 Conscious Dreams, with Stephen LaBerge.** The realm of dreams and dreaming takes on new meaning in this dialogue with a pioneer dream researcher, who has scientifically proven we can be 'awake during sleep.'

**Apr 17 Creativity, Natural Philosophy and Science, with David Bohm.** One of the foremost theoretical physicists in the world, Bohm describes his theory of the implicate order and explores its implications for human consciousness.

**Apr 24 The Ground of Being with Huston Smith.** A dialogue with one of the foremost scholars of religion and philosophy in the modern world, Smith focuses on how to understand the differences between the secular and the sacred in a scientifically based world.

#### 5:00 pm **All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### 6:00 pm **The Folk Show**

Join us for a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Your host is Nancy Spencer.

#### 8:00 pm **Sing Out's Songbag**

Formerly *A Mixed Bag*, this program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

#### 9:00 pm **Possible Musics**

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

**11:00 pm Music From The Hearts Of Space**  
*Local funding by Soundpeace, Ashland.*

#### 2:00 am **Sign-Off**



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# Monday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

### 6:50 am Local and regional news

### 6:57 am Russell Sadler's Oregon Outlook

#### KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

### 7:30 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

### 8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

### 9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

### Apr 4 Marathon

### Apr 11 Marathon

### Apr 18 PIERNE: Sonata for Flute, Op. 36

### Apr 25 BRAHMS: Symphony No. 2 in D

## 12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts under the direction of Riccardo Muti.

### Apr 4 Marathon

### Apr 11 Marathon

Apr 18 Dennis Russell Davies conducts the symphonic poem *La procession nocturne*, Op. 6 by Rabaud; the Piano Concerto in G by Ravel, with soloist Aldo Ciccolini; and the Symphony No. 6 in B Minor ("Pathétique") by Tchaikovsky.

Apr 25 Riccardo Muti conducts the Piano Concerto No. 1 in D Minor, Op. 15 by Brahms, with soloist Rudolf Firkusny; and the Symphony No. 3 by Aaron Copland.

## 4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

#### KSMF 89.1 / Rogue Valley

#### 4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

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## 5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford, Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford, Computerland of Medford; and Hardin Optical of Bandon.*

**KSMF 89.1 / Rogue Valley**

**6:30 pm The Jefferson Daily**

A repeat of the 4:30 broadcast on KSOR.

## 6:30 pm Siskiyou Music Hall

**Apr 4** Marathon

**Apr 11** Marathon

**Apr 18** NIELSEN: Symphony No. 4

**Apr 25** SCHUBERT: Quintet in C

## 9:00 pm Dead Souls

A nine-part dramatization of Nikolai Gogol's classic, which tells the bizarre tale of a cashiered bureaucrat who uses the names of dead serfs as collateral for a huge loan.

**Apr 4** A mysterious stranger, Pavel Ivanovich Chichikov, arrives in a small town and makes an astonishing proposal.

**Apr 11** Stranded in a torrential downpour, Chichikov finds shelter at the home of Korobochka, a superstitious and wealthy widow.

**Apr 18** Patiently pursuing his scheme, Chichikov encounters Nozdrev, a bullying, pathological liar.

**Apr 25** Chichikov visits the estate of Sobakevich, a man who devours entire pigs as he rails against humanity.

## 9:30 pm Blandings

From the BBC, a dramatization of P.G. Wodehouse's stories about the woolly-minded Clarence, Ninth Earl of Emsworth, Richard Vernon stars.

**Apr 4** The Custody of the Pumpkin

**Apr 11** Pig-Hoo-o-o-o-o-ey!

## Apr 18 Company for Gertrude

**Apr 25** Lord Emsworth and the Girlfriend

## 10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

*Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.*

## 10:00 pm Post Meridian

Great jazz for the late night. Call in your requests!

## 2:00 am Sign-Off

# Applegate RIVER HOUSE RESTAURANT

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# Tuesday

\*by date denotes composer's birthdate

5:00 am Morning Edition  
6:50 am Regional news  
6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley**  
Morning Edition continues until 9:00 am

7:00 am Ante Meridian  
Regional News: 7:30, 8:30, 9:00 and 9:30 am  
Plus:

7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts  
**10:00 am - 2:00 pm First Concert**  
Apr 5 Marathon  
Apr 12 Marathon  
Apr 19 BEETHOVEN: Symphony No. 2 in D  
Apr 26 DEBUSSY: Children's Corner

12:00 n KSOR News  
Headlines, weather forecast and the  
Calendar of the Arts.

**2:00 pm Cleveland Orchestra**  
A season of concerts under Music Director  
Christoph von Dohnanyi.  
Apr 5 Marathon  
Apr 12 Marathon  
Apr 19 Witold Lutoslawski conducts three  
of his own works: *Mi-Parti*, the Cello Concerto,  
with soloist Roman Jablonski, and the  
Symphony No. 3.  
Apr 26 Yoel Levi conducts Britten's War  
Requiem.



4:00 pm Fresh Air  
Award-winning interviewer Terry Gross talks  
to leading figures in politics, entertainment,  
and the arts.

**KSMF 89.1 / Rogue Valley**  
4:30 pm Fresh Air  
Continues until 5:00 pm

4:30 pm The Jefferson Daily  
KSOR's weekday report on events in  
Southern Oregon and Northern California.  
Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered  
Local funds by John G. Apostol, M.D., Medford,  
Drs. Johnson, Nitzberg, Morris and Collins,  
Southern Oregon Family Practice Group,  
Ashland; Earl H. Parrish, M.D., Medford,  
Computerland of Medford; and Hardin Optical  
of Bandon.

**KSMF 89.1 / Rogue Valley**  
6:30 pm The Jefferson Daily  
A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall  
Apr 5 Marathon  
Apr 12 Marathon  
Apr 19 BEACH: Violin Sonata in A Minor  
Apr 26 BARTOK: Divertimento for Strings

9:00 pm Ruby  
A reprise of this popular (and strange) story  
of Ruby, the Galactic Gumshoe. Produced by  
ZBS Media.

Apr 5 Ai yi yi, Spoolagal Ruby I visits  
Horace Wimpy at the Motivational Research  
Center. In the jungles of the Great Zeezeboos,  
Rodant Kapoor encounters a giant Spoolaga.

Apr 12 Tico and Pico Ruby II returns again.  
Julio "Hot Stuff" Sanchez, the android Latin  
Lover, performs "The Adventures of Tico and  
Pico." The Bulldada does a wrap-up. The End.

9:00 pm What Hol Jeeves  
Beginning April 19  
P.G. Wodehouse's immortal Jeeves comes  
to life in this BBC drama series.

Apr 19 Jeeves Loses His Grip Gussie  
Fink-Nottle, newt-fancier, has arrived in  
London and announced he is in love.

Apr 26 Aunt Dahlia Bertie receives a  
mysterious telegram: "Come at Once, Travers."

9:30 pm Doc Savage  
Pulpy hero Doc Savage returns to KSOR for  
another run of slam-bam adventures. Gadzooks!

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*Joe Follansbee with the newscast on The Jefferson Daily.*

**Apr 5 The Accursed City** Doc's crew is attacked while searching for Lucille Copland. After more disappearances with a wild chase, they come face to face with the Thousand Headed Man!

**Apr 12 The Deadly Treasure** The thousand headed man turns out to be many such men, all armed with menacing cobras. But the evil Sen Gat and his minions get theirs, you can be sure.

**9:30 pm Radioarcade, Beginning April 19**

A boy becomes fascinated by futuristic video games in a sinister arcade.

**Apr 19 Situation Room** After inserting his quarter, Roy gets more than his money's worth, and finds himself in the Situation Room of the White House just as war breaks out in the Middle East.

**Apr 26 The Campaign Game** Roy and his father take on the political process in this caustic satire of elections.

**10:00 pm Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

**10:02 pm Post Meridian**

All kinds of jazz.

**2:00 am Sign-Off**

# Wednesday

\*by date denotes composer's birthday

5:00 am Morning Edition  
 6:50 am Regional news  
 6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley**  
 Morning Edition continues until 9:00 am

7:00 am **Ante Meridian**

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am **Star Date**  
 8:37 am **Ask Dr. Science**  
 9:57 am **Calendar of the Arts**

10:00 am **First Concert**

Apr 6 Marathon  
 Apr 13 Marathon  
 Apr 20 MOZART: Horn Concerto No. 3 in E-flat  
 Apr 27 BEETHOVEN: Cello Sonata in F, Op. 5, No. 1

12:00 n **KSOR News**

Headlines, weather and the Calendar of the Arts.

2:00 pm **The Los Angeles Philharmonic**

A complete broadcast season of the Los Angeles Philharmonic, conducted by Music Director Andre Previn.

Apr 6 Marathon  
 Apr 13 Marathon

Apr 20 Andre Previn conducts *Death and Transfiguration* by Strauss; the Nocturnes by Debussy; and the U.S. Premiere of Previn's Piano Concerto, with soloist Vladimir Ashkenazy.

Apr 27 Andre Previn conducts the Symphony No. 31 ("Paris") by Mozart; the Violin Concerto No. 2 (The Prophets) by Castelnuovo-Tedesco, with soloist Itzhak Perlman; and the Sinfonietta by Janacek.

4:00 pm **Fresh Air**

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

**KSMF 89.1 / Rogue Valley**  
 Fresh Air continues until 5:00 pm

4:30 pm **The Jefferson Daily**

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm **All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm **Siskiyou Music Hall**

Apr 6 Marathon  
 Apr 13 Marathon  
 Apr 20 BEETHOVEN: Quintet in C, Op. 29  
 Apr 27 JANACEK: Lachian Dances

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9:00 pm **Vintage Radio**

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

Apr 6 **X-One**

Apr 13 **The Maltese Falcon** with Humphrey Bogart

Apr 20 **Edgar Bergen and Charlie McCarthy**

Apr 27 **Sherlock Holmes**

9:30 pm **Paul Temple**

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey — it's Paul Temple, here in his American debut. Peter Coke plays the lead role.

Apr 6 **That Good Old Institution** Paul Temple visits Galino in the hospital, but he now denies everything. Returning home, Temple has an unexpected visitor: a drugged, but very much alive Lynn Ferguson.

Apr 13 **A Warning from Miss Wayne** Lynn Ferguson describes how she was abducted and the questions she was asked. Paul and Steve return to La Martella, where they find Betty Wayne and Lance Reynolds.

Apr 20 **The Note** Louis Fabian tells Paul an obviously false story about Mrs. Talbot and Betty Wayne.

Apr 27 **Mrs. Hamilton** Paul suggests to Betty Wayne that she give a cocktail party and invite everyone connected with the case.

10:00 pm **Ask Dr. Science**

10:02 pm **Sidran on Record**

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

*Local funds by Sheckells Stereo of Grants Pass and Medford.*

Apr 6 **Arthur Blythe**, the avant-garde saxophonist, describes his musical journey from Los Angeles to New York City.

Apr 13 **George Benson** explains why he is returning to his musical roots as a guitar player.

Apr 20 **Ken Nordine**, the creator of "Word Jazz," looks at the long tradition of jazz and poetry.

Apr 27 **Betty Carter**, one of the world's great jazz vocalists, discusses her maverick years and ongoing triumphs.

11:00 pm **Post Meridian**

More jazz for the night time, hosted by Valerie Ing.

2:00 am **Sign-Off**



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# Thursday

5:00 am Morning Edition

6:50 am Regional news

6:57 am Russell Sadler

## KSMF 89.1 / Rogue Valley Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Apr 7 Marathon

Apr 14 Marathon

Apr 21 BRITEN: Variations on a Theme by Frank Bridge

Apr 28 MENDELSSOHN: Violin Concerto in E Minor

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

*Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.*

Apr 7 Marathon

Apr 14 Marathon

Apr 21 Pianist Alicia de Larrocha joins the Orpheus Chamber Orchestra in Mozart's Piano Concerto No. 27. Also on the program are works by Richard Strauss and Shostakovich.

Apr 28 This concert includes *The Children of Lir* by Hamilton Harty; Dvorak's Symphony No. 8; and the Piano Concerto No. 3 by Rachmaninov.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

## KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

*Local funds by John G. Apostol, M.D., Medford, Drs. Johnson, Nitzberg and Morris, Family*



Volunteers take pledges during the marathon

*Practice Group, Ashland; Earl H. Parris, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.*

## KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily  
(Repeat of 4:30 broadcast on KSOR).

6:30 pm Siskiyou Music Hall

Apr 7 Marathon

Apr 14 Marathon

Apr 21 BRAHMS: Violin Concerto

Apr 28 CHOPIN: Piano Concerto No. 2

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer, formerly one of the cast of "Saturday Night Live," mixes music with comedy and satire, including spoofs of some of your favorite public radio programs.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

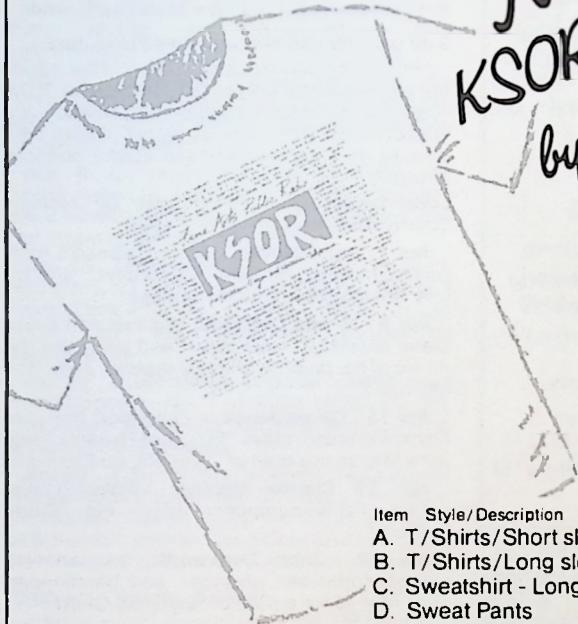
The newest and best releases in jazz.

10:45 pm Post Meridian

The best in jazz. Call in your requests.

2:00 am Sign-Off

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# Friday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

### KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Apr 1 RACHMANINOV: Piano Concerto No. 3

Apr 8 Marathon

Apr 15 Marathon

Apr 22 KODALY: Peacock Variations

Apr 29 IVES: Symphony No. 2

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

## 1:30 pm San Francisco Symphony

The latest broadcast season from the San Francisco Symphony, conducted by Herbert Blomstedt.

Apr 1 Nicholas McGegan conducts the orchestra and soloists in Handel's oratorio, *The Messiah*.

Apr 8 Marathon

Apr 15 Marathon

Apr 22 Herbert Blomstedt conducts the orchestra and soloists in Stravinsky's *The Flood*, and the Mass No. 7, *Missa in tempore belli*, by Haydn.

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**Apr 29** Edo de Waart conducts the Organ Concerto in D Minor by Handel, with soloist Bruce Brown; the Cello Concerto (1940) by Hindemith, with soloist Michael Grebanier; and the Symphony No. 6 in D, Op. 60 by Dvorak.

## 3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings and Loan.*

**Apr 1** Larry Novak, one of Chicago's most prolific talents, solos on "Yesterdays," and his own composition, "Little Princess."

**Apr 8** James Dapogny, ragtime and stride piano specialist, talks about and performs the music of his favorite musical legend, Jelly Roll Morton.

**Apr 15** Oliver Jones, a childhood friend of Oscar Peterson, plays "Street of Dreams," and joins Marian in a duet of "Straight, no Chaser."

**Apr 22** Claude Bolling, internationally-known pianist-composer, plays his "Etude in Blue."

**Apr 29** John Dankworth, saxophonist, pianist, composer, arranger, and bandleader, joins Marian for a duet of "Lady Be Good."

### KSMF 89.1 / Rogue Valley

**4:30 pm Fresh Air**

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

## 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford, and Hardin Optical of Bandon.

### KSMF 89.1 / Rogue Valley

**6:30 pm The Jefferson Daily**  
(Repeat of 4:30 broadcast on KSOR)

## 6:30 pm Siskiyou Music Hall

**Apr 1** DVORAK: Bagatelles

**Apr 8** Marathon

**Apr 15** Marathon

Apr 22 HOVHANESS: *Mysterious Mountain*  
Apr 29 DEBUSSY: *Iberia*

**8:00 pm New York Philharmonic**

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Apr 1 Leonard Slatkin conducts the *Holiday Overture* by Elliot Carter; the *Symphony No. 87* by Haydn; and the *Requiem, Op. 48*, by Faure.

Apr 8 Giuseppe Sinopoli conducts the *Divine Poem* by Scriabin, the *Horn Concerto No. 3* by Mozart, with soloist Philip Myers; and *The Poem of Ecstasy* by Scriabin.

Apr 15 Charles Dutoit conducts the *Symphony No. 83 ("Le Poule")* by Haydn; Bartok's *Piano Concerto No. 3*, with soloist Zoltan Kocsis; and the *Symphonic Dances* by Rachmaninov.

Apr 22 Zubin Mehta conducts Tchaikovsky's *Piano Concerto No. 1* in B-flat Minor, Op. 23, with soloist Alexander Toradze, and *The Rite of Spring* by Stravinsky.

Apr 29 Zubin Mehta conducts the *Concerto in G* for Oboe d'amore and Strings by Telemann, with soloist Thomas Stacy; the *Symphony No. 2* by Schubert; and the *Cello Concerto in B Minor, Op. 104* by Dvorak, with soloist Lynn Harrell.

**10:00 pm Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

**10:02 pm American Jazz Radio Festival**

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

Apr 1 The Philip Morris Superband, which includes Clark Terry, James Moody, Jimmy McGriff, George Mraz, Grady Tate and singer Dee Dee Bridgewater, performs in New York City. Also on the program, guitarist Kenny Burrell and pianist Ahmad Jamal.

Apr 8 This three-group program features pianist Dave McKenna, singer Rebecca Paris, and the Dwike Mitchell-Willie Ruff Duo.

Apr 15 Famed jazz greats Herbie Hancock, Chick Corea, and Airto Moreira perform aboard the Queen Mary in Long Beach.

Apr 22 This week, avant-garde jazz performed by trombonist Craig Harris's group Tailgators; and the Dewey Redman group.

Apr 29 In this tribute to Duke Ellington, The Duke's Men, a group of former Ellington sidemen, performs the Duke's music. Pianist Jaki Byard is also featured.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**

# Join us for a Beer & Sausage Tasting



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# Saturday

*by date denotes composer's birthdate*

## 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

**KSMF 89.1 / Rogue Valley**  
Weekend Edition continues until 11:00 am

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

8:30 am Diana Coogle Commentary

9:30 am Duck's Breath Homemade Radio  
Saturday morning madness from the crazy Duck's Breath gang.

9:00 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

## 10:00 am Jazz Revisited

*Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.*

**Apr 2 Harlem** Compositions dedicated to Harlem as played by Duke Ellington, Lu Watters, Rex Stewart, and others.

**Apr 9 Parallels** Comparative versions of "Bugle Call Rag" and "Tea for Two."

**Apr 16 The Ellington Influence** The Duke's compositions and related tunes as played by a wide variety of groups.

**Apr 23 Jazz Record Book Recordings** by Hines, Ellington, The Dorseys, and others selected from a 1942 book.

**Apr 30 Battle of the Bands** Comparative records by Lunceford, Miller, Krupa, Dorsey and others.

## 10:00 am Jazz

A half-hour of classic jazz from the station library. Pre-empted April 9 and 16 due to early opera start times.

**KSMF 89.1 / Rogue Valley**

11:00 am Vintage Jazz with Robin Lawson  
2:00 pm The Sound of Swing  
3:00 pm Le Jazz Club from Paris

## 11:00 am The Metropolitan Opera

KSOR broadcasts another season of the Metropolitan Opera, live from the Metropolitan Opera House in New York City.

*National broadcast funded by Texaco.*

**Apr 2 Lulu** by Alban Berg. James Levine conducts, and the cast includes Catharine Malfitano, Tatiana Troyanos, Ronald Hamilton, Barry McCauley, Franz Mazura, Lenus Carlson, and Andrew Foldi.

**Apr 9 Così fan tutte** by Mozart. James Levine conducts, and the cast includes Kiri Te Kanawa, Diana Montague, Hei-Kyung Hong, David Rendall, Hakan Hagegard, and Paolo Montarsolo. (NOTE: Early air time at 10:30 am.)

**Apr 16 Werther** by Massenet. Jean Fournet conducts, and the cast includes Frederica von Stade, Dawn Upshaw, Alfredo Kraus, and Richard Stilwell. (NOTE: Early air time at 10:30 am.)

## 11:00 am Special: Elijah

**April 23**

**Elijah** by Mendelssohn. A special broadcast of a full-scale performance of Mendelssohn's oratorio, conducted by Robert Shaw last August at the Grand Teton Music Festival in Jackson Hole, Wyoming. The performance features the Festival Orchestra and the Mormon Tabernacle Choir.

## 11:00 am The Lyric Opera of Chicago Beginning April 30

The first of this season's nine broadcasts of the Lyric Opera.

*National broadcast funded by John Nuveen and Co., Incorporated. Local broadcast funded by Sun Studs of Roseburg and North Bend.*

**Apr 30 The Marriage of Figaro** by Mozart. Andrew Davis conducts, and the cast includes Samuel Ramey, Felicity Lott, Ruggiero Raimondi, and Frederica von Stade.

## 1:00 pm Shakespeare's Birthday

**April 23**

To honor Shakespeare's birthday, KSOR presents renowned actor Ian McKellan in *Speaking for Everyman*.

**Saturday Marketplace**  
Ashland's own open air Arts and Crafts Market  
**Saturday and Sunday**  
Season Opens April 30  
Behind The Oregon Store on the Plaza

McKellan performs scenes from several of Shakespeare's plays, tells anecdotes from his own career, and talks with people like actor F. Murray Abraham, director Joseph Papp, rock star/actor Sting, and scholar Marjorie Garber.

**3:00 pm Tonight at Carnegie Hall**

A series of exciting performances recorded in concert at Carnegie Hall.

**Apr 2** James Conlon conducts the Rotterdam Philharmonic in *Three Frescoes of Piero della Francesca* by Martinu; and the Symphonic Dances, Op. 45 by Rachmaninov.

**Apr 9 Marathon**

**Apr 16 Marathon**

**Apr 23** The Orpheus Chamber Orchestra is joined by pianist Valery Afanassiev in Mozart's Piano Concerto No. 9. Also on the program is *Serious Song* by Irving Fine.

**Apr 30** Michael Tilson Thomas conducts the orchestra of St. Lukes in Mozart's Symphony No. 31 ("Paris"); and *Ruckertlieder* by Mahler, with soprano Marilyn Horne.

**4:00 pm The Studs Terkel Almanac**

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

**Apr 2** Studs talks with Nadine Gordimer about her latest book, *Sport of Nature*.

**Apr 9** Studs talks with playwright Arthur Miller about Miller's autobiographical book, *Timebends*.

**Apr 16** Physicist Amory Lovins talks about his two books, *Energy Unbound: A Fable for America's Future*, and *Soft Energy Paths*.

**Apr 23** Folksinger Judy Collins talks about her career.

**Apr 30** Studs interviews journalist John Conroy on his experiences living in Northern Ireland.

**5:00 pm All Things Considered**

**6:00 pm Mountain Stage**

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

**Apr 2** The acoustic traditional duo of Norman and Nancy Blake joins the Irish trio of Mick Maloney, Jimmy Keane, and Robbie O'Connell.

**Apr 9** Larry Groce welcomes the blues/rock band the Night Hawks, and the Kleveland Klezmorim, a group which mixes jazz with traditional Jewish music.

**Apr 16 Greatest hits from past programs.**

**Apr 23** This week's guests include Loudon Wainwright III, Celtic harpist Grainne Yeats, and the Balkan Rhythm Band.

**Apr 30** Larry Groce is joined by Jean Ritchie, the Nashville Bluegrass Band, and the Italian folk band Ritma.

**8:00 pm A Prairie Home Companion**

The news from lake Wobegon continues, at a new time.

*Funding for local broadcast provided in part by The Medford Mail Tribune and Mid-Oregon Printing of Roseburg.*

**10:00 pm The Blues**

Your host is Mick Eaton.

**2:00 am Sign-Off**

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**"There's Always a Slight Chance  
The Inevitable Will Happen"**

— from a student of composition

Incredibly, Mongrel understands this.  
Like marriage, death, good fortune or bad,  
what comes, goes. What starts, ends.

Some dogs believe First Dog  
leapt from the mind of God  
(and long before humans — after all,  
what does human spell backward?).  
Of course, First Dog was a Golden Retriever —  
all Goldens know that.

Evolutionist dogs claim First Dog  
probably didn't even resemble a dog.  
First Dog was nameless, like all mongrels.  
Spitzes, Labs and Chihuahuas all came later  
like American Beauty Roses.

Mongrel doesn't care,  
doesn't argue what can't be known.  
His faith lies in four paws,  
two eyes and a big nose.  
Mongrel doesn't think  
about where he's been.  
He teaches all of us:  
"Head up for the long run,  
head down for the short.  
Life's simple if you focus  
on what you can smell."

## My Friend's Eye

My friend left his eye in Vietnam.  
When he got his artificial one,  
he also got a spare  
which he handed to me  
in a plastic bag.  
The eye dangled from my fingers.  
"It is not a real eye."  
I said to myself.

My friend almost left a leg there, too.  
But since he climbed mountains,  
he requested someone leave that balance  
to hang from his hip.  
So he still climbs  
and I scramble after him,  
camera and tripod on my back.  
We focus on bits of things  
lifting them from their surroundings  
to discover what we can.  
"This is real,"  
he tells me,  
and puts his face  
to the ground,  
good eye down,  
always.

## Tennis Elbow

“Doesn’t hurt unless I move it,”  
Mongrel growled at whoever asked.  
It became a nuisance, hanging  
at his side, always in the way,  
like an empty milk carton.

“Acupuncture,” they all said.  
“Only thing’ll work.”  
Mongrel never cared much  
for needles — fainted mostly.  
Almost lost an ear once  
falling against the edge  
of a chair, the needle  
still dangling from his hip.

“I’ll tough it out,” he thought.  
He could feel the tendon  
like a strand of cold spaghetti  
ready to snap at any motion.

Bones, bursas, ligaments  
had already betrayed him,  
slowed him to a trot,  
crimped his back into an  
upthrust range of calcified bone.

"I'm not the dog I used to be."  
Nobody spoke, just hung their chins.  
"I want it all back, hear me?  
I want my body back. To hell  
with knowledge and maturity.  
The body can only hold so much  
and all this knowledge has to go  
somewhere. I think it pushes  
the marrow out of bones,  
lives there. That's why you hear  
old dogs say 'I know it in my bones.'"

**Kenneth Brewer**, who lives in Weston, Idaho, while on sabbatical from Utah State University, recently spent part of a week as poet-in-residence at Crater High School in Central Point. His work is included in *Collected Poems of Mongrel, Round Again, and To Remember What Is Last* (Utah State University Press, 1982). The poems here are from his latest manuscript, *A Dog's Life*.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

## ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

1 thru Oct 30 **Oregon Shakespearean Festival** in the Angus Bowmer Theatre: *Romeo and Juliet* continues; *Boy Meets Girl* continues thru Oct 28; *Penny For A Song* retires July 10, reopens Sept 25, closes Oct 29; *The Emperor* previews April 22, opens April 23, closes Sept 18; *The Iceman Cometh* previews July 29, opens July 30, closes Oct 29. Tickets and free brochure. N. Main and Pioneer Streets. Box 477. (503) 482-4331 **Ashland**.

1 thru Oct 29 **Shakespearean Festival** at the Black Swan: *The Marriage of Bette and Boo* closes June 26, *Ghosts* opens April 2, closes Oct 28; *Orphans* previews July 7, opens July 8, closes Oct 29. Tickets and free brochure. N. Main and Pioneer Streets. Box 477. (503) 482-4331 **Ashland**.

1 thru 24 **Exhibit: Fantastical Visions** Works of artists who work in the realm of fantasy. **The Young At Art '88**, annual show of local student art from the county public schools. Coos Art Museum, 235 Anderson (503) 267-3901 **Coos Bay**.

1 thru 29 **Exhibit: Relief Prints by Jim Toms and Dar Spain.** College of the Siskiyou Art Gallery 800 College Ave. (916) 938-4462 **Weed**.

1 thru 30 **Exhibit: All-Artist Show** featuring the works of all artists connected with the gallery. 230 Second St. Gallery (503) 347-4133 **Bandon**.

1 thru May 6 **Exhibit: Student Art Show.** Umpqua Community College Whipple Fine Arts Center, Art Gallery (503) 440-4600 **Roseburg**.

1 thru May 7 **Exhibit: Christo: Prints and Lithographs.** Schneider Museum of Art Southern Oregon State College Siskiyou Blvd. and Indiana St. (503) 482-6245 **Ashland**.

1 thru 18 **Exhibit: Marsha Glaziere Drawings, Paintings, and Three-Dimensional Pieces.** Wiseman Gallery Rogue Community College (503) 479-5541 **Grants Pass**.

4 thru 29 **Exhibit: High School Juried Show.** Opening Reception: April 5, 5:30-9:00 pm. Lighthouse Arts 575 Hwy 101, South (707) 464-4137 **Crescent City**.

7 thru 30 **Exhibit: Figures and Interiors; A mixed media exhibit by Pauline Giannananco.** Reception: April 7, 5-7 pm Lecture: April 9, 2 pm Rogue Gallery, 40 South Bartlett (503) 772-8118 **Medford**.

Christopher Briscoe



*Dorcas (Katherine Heasley) in "A Penny for a Song" in the Angus Bowmer Theatre*

Christopher Briscoe



*The wedding of Bette (Robynn Rodriguez) and Boo Hudlocke (Bill Geisslinger) presided over by Father Donnally (John Pribyl) and seen in retrospect by their son, Matt (Larry Paulsen) from The Marriage of Bette and Boo at the Black Swan Theatre*

8 **9 and 10 Shasta Dixieland Jazz Festival:** A North American Jazz Extravaganza featuring top bands from across the country. Headquarters will be at Holiday Inn. (916) 243-2541 **Redding.**

9 **and 16 Workshop: Warp-Weft IKAT.** Two working days exploring the designing, binding, and dyeing of natural fiber warps with instructor Molly Hanner. 10 am - 4 pm. The Web-sters 10 Guanajuato Way (503) 482-9801 **Ashland.**

10 **Concert: Chorale Spring Program** 3 pm Umpqua Community College Music Department (503) 440-4600 **Roseburg.**

10 **Movies: Buster Keaton Rides Again** Final showing in Rainy Day Film Festival 2 pm Museum Auditorium Douglas County Museum (503) 440-4507 **Roseburg.**

11 **thru 22 Exhibit: Best of The Best.** 3rd Annual Student Art Work juried by professionals. Valley High Schools participating sponsored by Jackson Education Service District, SORD, and The Rogue Gallery. Reception: April 11, 7 pm. 40 South Bartlett. (503) 772-8118 **Medford.**

11 **15, 16 and 22 Theatre: Musical "Anything Goes".** Performance 8:00 pm. Matinee 10 am on 19 and 20. College of the Siskiyous 800 College Ave. (916) 938-4462 **Weed**

16 **Workshop: Locker Hooking with instructor Dona Zimmerman.** 10 am - 1:00 pm The Web-sters, 10 Guanajuato Way (503) 482-9801 **Ashland.**

16 **Concert: Chamber Music,** Rachelle McCabe, pianist; Gary McLaughlin, violinist, and Thomas

Megee, cellist. (On the Stage Series).  
 Music by Beethoven, Bloch, and Brahms.  
 8 pm. Sponsored by the Music  
 Enrichment Association.  
 Marshfield Auditorium, 10th & Ingersoll  
 (503) 756-0317 **Coos Bay.**

**19** **Lecture: Frank Hart, African Wildlife.**  
 "Mountain Gorillas of Rwanda" 7:30 pm  
 Sponsored by Explorer Travel Service  
 Ashland Hills Inn.  
**Ashland.**

**20** **thru May 12 Exhibit: Hand Colored Photographs.** Art Gallery  
 College of the Siskiyous  
 800 College Ave.  
 (916) 938-4462 **Weed.**

**21** **Concert: a Bluegrass Benefit Performance**  
 for Little Theatre featuring Larry Bulaich  
 and Foxfire. 8 pm.  
 Little Theatre on the Bay.  
 (503) 269-7189 **North Bend.**

**21** **Concert: Rogue Valley Symphony Young Artist Winner.** Respighi, *Ancient Airs and Dances*, Suite No. 1.  
 Shostakovich, Symphony No. 5 in D Minor, Op. 47. North Medford High Lynn Sjolund Auditorium  
 (503) 482-6353 **Medford.**

**22** **Concert: Rogue Valley Symphony Young Artist Winner.** Respighi, *Ancient Airs and Dances*, Suite No. 1. Shostakovich, Symphony No. 5 in D Minor, Op. 47.  
 First Baptist Church  
 (503) 482-6353 **Grants Pass.**

**22** **thru May 16 Exhibit: Dennis Weathers, Printmaking and Robert Anderson, Wood and Sand Stone Sculpture.**  
 Wiseman Gallery  
 Rogue Community College  
 (503) 479-5541 **Grants Pass.**

**23** **Concert: Rogue Valley Symphony Young Artist Winner.** Respighi, *Ancient Airs and Dances*, Suite No. 1; Shostakovich, Symphony No. 5 in D Minor, Op. 47.  
 Southern Oregon State College  
 Music Recital Hall  
 (503) 482-6353 **Ashland.**

**23** **Workshop: Pine Needle Basket with instructor Brigitte Gesicke.**  
 10 am - 3 pm. The Websters  
 10 Guanajuato Way  
 (503) 482-9801 **Ashland.**

**27** **Concert: Jackson County Community Concert: Canadian Brass.** Frederic Mills, trumpet; Ronald Romm, trumpet; David Ohanian, french horn; Eugene Watts, trombone; Charles Daellenbach, tuba.  
 8 pm Season membership only. South Medford High School Auditorium  
 815 South Holly  
 (503) 779-7565 **Medford.**



*Larry Toms (Rex Rabold) proposes to Susie (Michelle Morain) in Boy Meets Girl playing in the Angus Bowmer Theatre*

**29** **30 & May 1 Theatre: Best of Broadway**  
 8 pm Matinee May 1 2:00 pm  
 Rogue Community College  
 3345 Redwood Hwy  
 (503) 479-5541 **Grants Pass.**

## OREGON ARTS COMMISSION

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

### Guide Arts Events Deadlines

June Issue: April 15  
 July Issue: May 15

### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.  
 Mail to: KSOR Calendar of the Arts  
 1250 Siskiyou, Ashland, OR 97520.



# “Ghosts” and “Enrico IV” To Open at Shakespearean Festival

The 53rd season of the Oregon Shakespearean Festival expands to six plays this month as ghosts and emperors join lovers and fighters on the Bowmer and Black Swan stages.

Henrik Ibsen's classic story of past sins coming home to haunt a family which cannot escape destruction. *Ghosts*, will join the Festival's repertory on April 2. Jerry Turner will direct this controversial and intensely psychological play. Jeanne Paulsen will return to the Festival to portray Helen Alving, the mother who stayed with her cheating husband because it was the "right" thing to do. Henry Woronicz will play Oswald Alving, the son who returns home from his wandering life as an artist to find a household in crisis. Also cast are Michael Kevin as Pastor Manders, John Pribyl as Jacob Engstrand, Robynn Rodriguez as Regina Engstrand. *Ghosts* will run from April 2 through October 28. Setting is by Michael Miller, costumes by Michael Olich, and lighting by Robert Peterson.

Joining the repertory on April 23 will be *Enrico IV* (The Emperor), by Luigi Pirandello. Directing is Libby Appel from California Institute of the Arts, where she is Dean and Director of the Theatre Program. This story of masks and mirror, some real and some those of the imagination, is translated from the Italian by Robert Cornthwaite. Rex Rabold returns to portray the title character, a man living in Italy who believes he is the Holy Roman Emperor, Enrico IV. Others in his world have created the setting of 11th century Germany around the deluded man, who fell from his horse during a costume pageant in which he was dressed as Enrico. Linda Alper will play his wife, Donna Matilde Spina, with Enrico's four advisors portrayed by Matthew Davis, Buzz Fraser, Andrew Lamond, and Louis A. Lotorto. Paul Vincent O'Connor will play Doctor Dionisio Genoni, and Joe Vincent will take on the role of Barone Tito Belaredi, the sardonic man who

pricks Enrico's wounds with words. *Enrico IV* will run from April 23 through September 18. Settings are by William Bloodgood, costumes by Jeanne Davidson, and lighting by Robert Peterson.

When the Elizabethan Stage opens in June, three new offerings will become part of the Festival season. William Shakespeare's *Henry IV. Part One*, *Twelfth Night*, and *Love's Labor Lost* open June 17, 18, and 19. Lyle Kessler's psychological drama *Orphans* will join the repertory on July 8 at the Black Swan; and in celebration of Eugene O'Neill's centennial, the playwright's masterwork *The Iceman Cometh* will open in the Angus Bowmer Theatre on July 30, completing the 1988 eleven-play repertory.

For a free brochure, ticket information, and reservations, call (503) 482-4331, or write Shakespeare, P.O. Box 158, Ashland, OR 97520.



Christopher Briscoe

*Romeo* (Richard Howard) says goodbye to *Juliet* (Grace Zandarski) in this classic play showing in the Angus Bowmer Theatre

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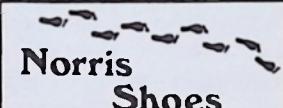
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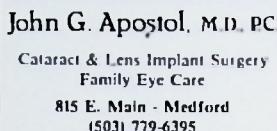
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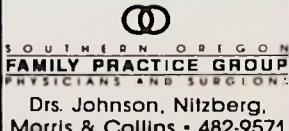


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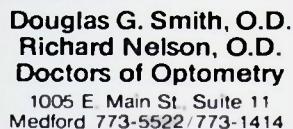


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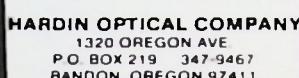
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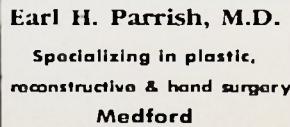
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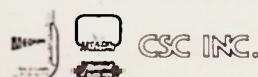
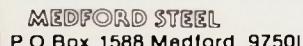
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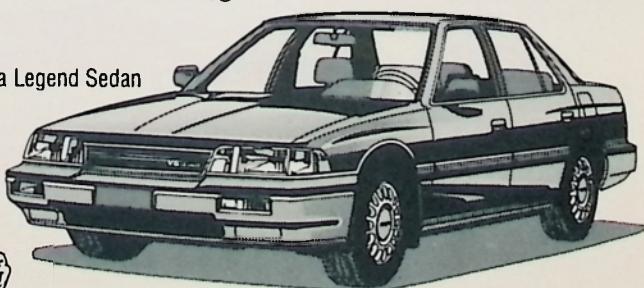
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